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PIANOS

DR. DVORAK TALKS.

The following interview with Dr. Antonia Dvorak, which appeared in the *Harold*, is full of interest to the musical section. Dr. Dvorak observed:

"I think I will renew my contract," said the Doctor. "I like the American people, and if they are satisfied with me I stay. The work here is well and progressing, and I have great faith that we are building sure foundations. In the education of musicians sound results are not reached very rapidly."

"The prizes offered by the Conservatory for compositions this year have already been given out. Among the compositions we received are some really good symphonies and string quartets. Some of the other compositions also show remarkable merit. Among our pupils the little children display surprising talents. It is a pleasure to teach them, for they are the ones who intend to make music their profession are of great importance. Some of them are only seven and eight years old. The class of colored people is another hopeful feature. We have found many splendid voices among them, and they are good. The colored people seem to have a sincere love for music. They are so enthusiastic, and at the same time so modest and respectful. I am really fond of working with them. In time they will surprise everybody."

MUSICAL PROSPECTS OF OPERA.

"Those who are doubtful about English opera by English singers can take heart, for there is plenty of evidence that it will not be long before grand opera can be produced in this country without the aid of foreign singers. The last opera class examinations were most satisfactory."

"As for the composition class, of which I have immediate charge, we have worked very hard during the whole year, and have produced a number of creditable compositions. Mr. Stedman wrote an overture; Mr. Loomis an cantata; Mr. Arnold Strathe wrote plantation dances for the orchestra, and a dramatic overture; Mr. Goldmark wrote a trio for the piano, violin, and cello in D minor; Mr. Loomis wrote a sonata for violin and piano; and Mr. Kinsella wrote a single movement for piano and piano. I am still keeping before the minds of my young composers the fact that the negro melodies of America offer a splendid foundation, that the country is full of rich and varied themes, songs of the people, etc. The idea of an American school of music is never to be lost sight of."

"Yes, there is much to encourage me in my labors. The orchestra class of 45 active members shows surprising progress. We have added several colored students, and the colored people are making a wonderful Schubert's symphonies in B and C, Volkman's serenade for strings, Weber's 'Friesch' overture, and Beethoven's C minor piano concertos played by Miss Bertha Vianska. In addition to the Conservatory concerts, the orchestra may give a se-

ries in the New England States. We shall play only classical music; Bach, Beethoven, Mozart and Schubert will be represented, and the last two of our lectures will be given as we believe they have never been given in this country. Besides these we shall make a feature of the works of Cherubini and Volkmann."

"You can see why it is that I am hopeful. Americans should think more highly of themselves, and in musical art practice their own lands."

"I have not heard much church music in America, but I intend to," said Dr. Dvorak. "Once I went to St. Patrick's Cathedral in Fifth avenue and listened to Mass by Mozart. The singing was not good, but I was greatly disappointed to find that there was no orchestra. It is impossible to give Mozart's masses without an orchestra unless their greatest beauty is to be sacrificed. The truth is that the organ is not used enough in America because of the great expense. For that reason composers do not now write their greatest religious compositions for churches. My 'Stabat Mater' was not given in Prague because the Archbishop thought it would cost too much, and because there was no orchestra in the cathedral. The choirs are spending less and less upon music, or rather the wages of musicians are so high that even rich churches can rarely afford to have orchestras. So we must remember that Mozart never wrote for the church. Germans say that Mozart never knew how to compose church music; but that is simply because the Germans, being Protestants, do not like to have orchestras in their churches, and therefore cannot get the real effect of Mozart's compositions. To Germany look again. But as for one really great church composer, I do not agree with that Mozart lacks grandeur and dignity. If they would use orchestras in their churches they would soon change their opinion."

PROTESTANT CHURCH MUSIC.

"I went into another fine Catholic church in New York recently and heard congregational singing by school children. They sang to waltz time. I was astounded to hear trivial and vulgar music in such a splendid building during a religious service; the organ was not used. The organist tried to play a lively march. I cannot understand the spirit of people who mix up that sort of music with divine worship."

It is curious to notice how earnest Dr. Dvorak grows when he speaks of religion. He is a devout Christian, and regards the church as the guardian of the arts.

"Speaking of congregational singing, Doctor," I said, "do you think it is a thing to be encouraged?"

"In the United States, I think, the Catholic congregations in America do not sing. But in my country the congregations do sing, and the effect is very often beautiful."

"Do you think that the right kind of music helps one to get into a mood for divine worship?"

"Oh, yes; certainly."

"Well, it is more likely to be moved by religion than music when listening to it than when taking part in it?"

"That depends somewhat on the music, and on the kind of people who are in the congregation."

"I ask you, Doctor, as a popular as a musician. What is the result of your observation?"

"I am inclined to believe that a congregation which sings is more apt to be stirred emotionally than a congregation which simply listens to singing, but I would not like to say that I have tested it fully. You raise an interesting point that I have not given much thought to. While I was in the village of Spillville, in Iowa, this summer I had a touching experience. You know that the people in a Bohemian country are fond of the farm round dance. In the country there are owned by Bohemians. They are a simple, hard-working, sincere, God-fearing people, very much in love with America and very fond of the fertile western country. They gave me a hearty welcome everywhere. Once I went to a little Catholic church and played the organ. Without knowing why I did it, I unconsciously began to play an old Bohemian hymn that I used to play 40 years ago when I was a boy. The congregation joined in and sang it in such a way that I shed tears. It was a simple song—'Bose Pred Teou Velkomsti'; in plain English, 'O Lord, We know Before Thy Sublimity.' After the service the old women came up to me and thanked me for the dear old melody."

ORGAN AND CHOIR.

"But, speaking once more of church music, I find that the tendency in churches is to combine the choir and the organ. That presents a great difficulty to composers. I can write for the organ or for the choir, but I cannot write satisfactory music for both. The organ is a perfect instrument for preludes, interludes, and postludes, but I do not regard it as a good instrument to accompany voices. It would be far better to have vocal music without any accompaniment at all. In the great Roumanian basilicas the choir sing without instrumental accompaniment. To my mind the effect is very imposing. I like it very much, it is dignified and impressive."

Musicians in the United States Navy are a fairly well paid class of enlisted men. Only flagships have a band, but something in the way of official music is provided on board of all ships. Band-masters receive \$50 a month, first class, \$50-\$55; second class, \$30-\$35; drummers \$13 to \$20. The members of the Marine Band, by provision of an act of Congress, now almost 40 years in operation, receive, in addition to their pay, an allowance of \$4 per month for playing at the White House.

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MUSICAL KUNKEL'S REVIEW

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THREE PIANO CONCERTS.

Mr. Charles Kunkel announces three piano concerts to be given at the Delmar Avenue Baptist Church, N.W. corner Delmar and Pendleton avenues (434 st.). Tuesday evening, February 6th, 1894; Tuesday evening, March 6th, 1894; Tuesday evening, April 3rd, 1894, at 8:15 o'clock. The program will consist of pieces of the highest and varied type, and will offer the choicest works of the old and new masters. Three evenings of thorough enjoyment can be spent in the love of music in attending these concerts. To students of music, they will prove especially valuable and educational, and promote in them a greater love for their work.

The price of tickets for single concerts is \$1.00 each; tickets admitting to the three concerts, \$1.00 each. Tickets can be obtained at all the leading music stores or at the door on the evenings of the concerts.

Programs will be given at the door, Tuesday, February 6th, 1894, 8:15 p.m.

I. Beethoven, Ludwig van—Sonata in C major, Op. 2, No. 3. a, Allegro con brio; b, Adagio—c, Scherzo; d, Allegro III. Chopin—Witczak, Kuklik, 2nd Mazurka in A minor, for the violin, H. Wittenberg transcribed for the piano by Eugene Ketterer. Chopin, Friedrich—b, Nocturne, in F minor, Op. 55, No. 1. Sgambati, Giovanni—c, Gavotte, in A flat minor, Op. 14, d—d and e, C. Danse Hongroise (Suisse Liebre), in E flat major; Danse Hongroise (Hungarian Dance), in G minor.

III. Moszkowski, M.—a, Revell d'Amour, Value (Love's Melody); b, Schottische, Chiaro, Trust in God; Religious Meditations, introducing Martin Luther's immortal chorale, "A strong fortress is our God." Kunkel, Charles—c, Old Folk's at Home, concert paraphrase on Stephen C. Foster's popular melody.

II. Liszt, Franz—Ungarische Fantasie, one of Liszt's greatest concertos for the piano, with orchestral accompaniment, which was the outcome of his 14th rhapsody. A combination has here been made that places it all above the 14th rhapsody in finish and the 14th rhapsody without the assistance of an orchestra, thus making it the most wonderful and effective of all of Liszt's rhapsody concertos.

CHARLES KUNKEL.

The picture gracing this page is that of Charles Kunkel, whose fame as a pianist and composer has spread throughout the world.

His most recent work, "Kunkel's Piano Pedal Music," is sufficient in itself to have forced him the lasting gratitude of generations present and to come. The importance of the work was instantly recognized by the World's greatest masters, and praised by them in unmeasured terms. The teachers of the country are fast taking it up and introducing it into their classes as a text book.

CHORAL SYMPHONY SOCIETY.

The Choral Symphony Society gave its second concert of the season at Music Hall on the 18th ult. The orchestra rendered Brahms' Symphony No. 2, Schubert's "Handel" Largo, Witczak's March, Solenski, Mr. Elgar's march of Pastoral, Liszt's Concerto in E major, with orchestral accompaniment, and Schubert's Mephisto Waltz and Erl King. The principal novelty was Brahms' symphony, which was well received; the work of the orchestra was excellent. Mr. Elgar's march was extremely very artistic, abounding in beautiful color and effect, but fell short of actual greatness. In the accompaniment to the Liszt Concerto, played by Mr. Friedheim, the orchestra was scarcely satisfied.

The next concert takes place Feb. 15th, and will present Gomond's Mass Solemnelle and miscellaneous selections for solo, chorus, and orchestra. Those who wish to subscribe to the series of six concerts for \$6, five of which can apply to A. D. Cunningham, secretary, room 607, No. 421 Olive street.

THE GERMAN STAGE.

It must be said to the credit of the new director of the Germania Theatre, Mr. Alexander Wurster, that he has so far safely conducted "Thespis" out over the rocky road of difficulties, a task of great difficulty. During the first half of the season of 1883-94, the most obstinate financial troubles had to be overcome. When even the managers of English theatres in this city complained continually of poor audiences, it was scarcely to be expected that the Germania Theatre would fare better. At last, however, matters have improved with the coming of the new year, and patronage is increasing.

In consideration of the state of financial affairs, the rent of the theatre has been reduced \$3,000 to the lessee by the German Dramatic Association.

For the remaining months, that is the second half of the season, several attractions have been announced. On the 29th of January the engagement of Miss Elsa Nielsen, the soprano, who was most favorably received in Chicago and as well as in Milwaukee, will appear here for eight nights. The following repertoire has been arranged: "The Last Letter," "Frou-Frou," "La Sonnambula," "La Tosca," "The Wild Chase," "The Old Song," "Gretchen," etc.

Before the close of the season the great favorite of the St. Louis German public, the famous tragedienne Theresa Leithner, of New York, will probably charm the audience with her masterly renditions. Negotiations are now pending.

MARTEAU CONCERT.

One of the very enjoyable concerts of the season was given by Henri Marteau, the violinist, at Music Hall on the 26th ult. Mr. Marteau's playing proved him a wonderful violinist—an artist in every sense of the word. He played with great dash and vim, and responded with pleasure. The other members of the company were received with great favor. Mme. Rosa Lind distinguished herself through her splendid singing.

Fanny Bloomfield-Zeisler's many friends will regret to hear that the mental strain attending her recent appearance has completely prostrated her, and all her engagements for an indefinite period have been cancelled.



Mr. Kunkel has just published a concert paraphrase on the popular melody, "Old Folks at Home," by James C. Johnson, and appears in the current number of the REVIEW. Some of Mr. Kunkel's piano pieces have reached editions running far into the thousands, notably the Alpine, the Southern Jollifications, Humoresque, Valse la Republique, etc.

Mr. Kunkel's entire life has been up one of indefatigable work, and he has built up a catalogue of music to which he can point with just pride. No other catalogue in this country has proven of such invaluable assistance to the advancement of the study of music. His efforts in the advancement of music and young musicians cannot be overestimated.

Through his notable career Mr. Kunkel has been ably seconded by his estimable wife, whose excellence and rare attainments have endeared her to a host of friends.

Paderewski will return to this country next November under the management of C. F. Trehear and will begin his season in San Francisco.

Miss Trenchery, of Alton, gave a very creditable class concert at the Unitarian Church there. A select audience was treated to a variety of well-rendered vocal and instrumental numbers by the pupils of Miss Trenchery. An entertaining feature of the programme was entitled "Reunionscenes of the World's Fair." Miss Trenchery was complimented on the splendid showing of her pupils by the local press.

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King Oscar, of Sweden, himself an excellent musician, and his composer, have composed an ode in honor of the late M. Gounod. Church music in Sweden owes much to the King. Before Prince Oscar came to the throne he introduced modern music into the Lutheran service. Previous to this only chanting was permitted in the liturgy, with the occasional singing of a hymn.

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OLD FOLKS AT HOME.

Paraphrase de Concert.

Charles Kunkel.

To insure a refined and scholarly rendition of the piece the artistic use of the pedal as indicated is imperative.

Moderato. ♩ = 88.

The sheet music consists of four staves of piano music. The first staff starts with a dynamic of *mf*. Pedal markings (Ped. with a circle and a star) are placed under specific notes in measures 1 through 4. The second staff begins with a dynamic of *cresc.* Pedal markings are present in measures 2 through 5. The third staff starts with a dynamic of *ff* and includes a tempo marking of *molto cresc e accel.* Pedal markings are in measures 3 through 6. The fourth staff concludes with a dynamic of *p*. Pedal markings are in measures 5 through 8. Measure numbers 1 through 8 are indicated above the staves.

1518 - II

Copyright, Kunkel Bros. 1894.

This image shows a page of sheet music for piano, likely from a larger work. The music is arranged in four staves, each with a treble clef and a key signature of one flat (B-flat). The first staff begins with a dynamic of μ . The second staff starts with a dynamic of P . The third staff begins with a dynamic of P . The fourth staff begins with a dynamic of P .

The music includes several performance instructions:

- rit.** (ritenando) appears at the top of the first staff and in the middle of the second staff.
- a tempo.** appears at the top of the first staff and in the middle of the second staff.
- molto rit.** appears at the end of the third staff.
- 151st - II** appears at the bottom of the fourth staff.

Articulations include \circlearrowleft (pedal down), \circlearrowright (pedal up), and $\circlearrowleft\circlearrowright$ (pedal on/off).

The *P's* signify Ped.

marcato la melodia.

Ped. la accompagnamento leggiero. * Ped. * Ped.

* Ped. * Ped.

* Ped. * Ped.

* Ped. * Ped. Ped. Ped.

Piano sheet music for page 10, measures 21 through 28. The music is in common time and consists of two staves. The top staff uses treble clef and the bottom staff uses bass clef. Measure 21 starts with a dynamic of $\frac{1}{8}$ Ped. The right hand plays a series of eighth-note chords, while the left hand provides harmonic support. Measure 22 begins with a dynamic of $\frac{1}{8}$ Ped. The right hand continues its eighth-note pattern. Measure 23 starts with a dynamic of $\frac{1}{8}$ Ped. The right hand's eighth-note pattern continues. Measure 24 starts with a dynamic of $\frac{1}{8}$ Ped. The right hand's eighth-note pattern continues. Measure 25 starts with a dynamic of $\frac{1}{8}$ Ped. The right hand's eighth-note pattern continues. Measure 26 starts with a dynamic of $\frac{1}{8}$ Ped. The right hand's eighth-note pattern continues. Measure 27 starts with a dynamic of $\frac{1}{8}$ Ped. The right hand's eighth-note pattern continues. Measure 28 starts with a dynamic of $\frac{1}{8}$ Ped. The right hand's eighth-note pattern continues. Measures 29-30 are shown as a continuation of the eighth-note pattern from measure 28.

8
Ped.

8.
3
Ped. *

Ped.

Ped.

21
Ped.

20
Ped.

21
Ped.

22
Ped.

20
Ped.

21
Ped.

22
Ped.

1518 - II

1 2 3 4 5 6

○ Ped. ○ Ped.

○ Ped. ○ P ○ P ○ P ○ Ped. ○ Ped. ○ Ped.

13
or thus:

14

15

16

17

18

○ Ped. ○ P ○ P ○ Ped.

19 20 21 22 23 24

○ Ped. ○ Ped. ○ Ped. ○ Ped. ○ Ped. ○ Ped.

Alla militare.

11

Musical score page 12, measures 1-4. The score is for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is B-flat major (two flats). Measure 1 starts with a forte dynamic (f) and a sixteenth-note pattern. Measure 2 continues with a sixteenth-note pattern. Measure 3 begins with a crescendo (cresc.) instruction. Measure 4 ends with a fermata over the right-hand notes.

f

cresc.

Ped. ♫ Ped. ♫ Ped. ♫ Ped. ♫ Ped. ♫

Musical score page 12, measures 5-8. The score continues with two staves. The dynamics remain consistent with the previous measures, featuring sixteenth-note patterns and a forte dynamic in measure 5. Measures 6-8 show a continuation of the rhythmic pattern with a slight variation in the bass line.

f

Ped. ♫ Ped. ♫ Ped. ♫ Ped. ♫ Ped. ♫

Grandioso.

Musical score page 12, measures 9-12. The score continues with two staves. The dynamics are marked as grandioso. Measures 9-10 show a sixteenth-note pattern. Measures 11-12 continue the pattern with a slight variation in the bass line.

Ped. ♫ Ped. ♫ Ped. ♫ Ped. ♫ Ped. ♫

Musical score page 12, measures 13-16. The score continues with two staves. Measures 13-14 show a sixteenth-note pattern. Measures 15-16 continue the pattern with a slight variation in the bass line.

Ped. ♫ Ped. ♫ Ped. ♫ Ped. ♫ Ped. ♫

or thus:

8-----

molto cresc.

Ped. * Ped. * Ped. * Ped. *

strepitoso.

Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. *

8-----

* Ped. * Ped. * Ped. * Ped. *

LIGHT AT HEART.

LEICHTER SINN.

Vivace. ♩ = 92 to ♩ = 126.

12.

dimin.

FINALE.

Repeat from beginning to ♩ then close with Finale.

BUTTERFLY GALOP.

GALOP CAPRICE.

Vivace $\text{d} = 138.$

Claude Melnotte.

Scherzando.

8.....

8.....

4



Ped.



p

8.



Ped.

8.



8.



Ped.

8.

Ped.

Ped.

Ped.

Ped.

Ped.



Ped.

8.

Ped.

Ped.

Ped.

Ped.

Ped.

The image shows page 5 of a piano sheet music score. The music is divided into six staves across three systems. The first system starts with a treble clef, a key signature of four sharps, and a tempo of 8. It features a complex pattern of eighth and sixteenth notes with dynamic markings like 'Ped.' and 'ff'. The second system begins with a bass clef, a key signature of one sharp, and a tempo of 8. It contains a mix of eighth and sixteenth-note patterns with dynamic markings like 'Ped.', 'ff', 'ff', and 'p'. The third system continues with a treble clef, a key signature of one sharp, and a tempo of 8. It includes a dynamic marking 'Scherzando.' and a tempo marking 'ff'. The fourth staff is a continuation of the third system's pattern. The fifth staff begins with a bass clef and a tempo of 8, with a dynamic marking 'ff' and a tempo marking 'ff'. The sixth staff is a continuation of the fifth system's pattern. The music is characterized by its complexity, including many grace notes and intricate fingerings indicated by numbers above the notes.

6 Con fuoco.



8



8



Grazioso.



Ped. Ped. Ped. Ped. Ped.

1 Ped. 1 Ped. 1 Ped. 3 Ped. 4 Ped. 1 Ped.

cres.

3 Ped. 3 Ped. 1 Ped. 1 Ped. Ped. Ped.

Con fuoco.

f

Ped. Ped. Ped. Ped. Ped.

p

Ped. Ped. Ped. Ped. Ped.

cres.

S

1517 - 7



Ped.

*Con fuoco.*

Ped.

Ped.

Ped.

Ped.



Ped.

Ped.

Ped.



Ped.

Ped.

Ped.

1517 - 7

Ped.

Ped.

Ped.

Ped.

Ped.

ELLA'S FAVORITE GALOP.

Carl Sidus Op. 102.

Fioro $\text{d} = 88.$

Secondo.

ELLA'S FAVORITE GALOP.

3

Carl Sidus Op. 102.

The image shows a page of musical notation for a piano solo, specifically the 'Primo' section of Op. 102. The music is arranged in four systems. The first system starts with a dynamic 'f' and includes a tempo marking 'Vivacissimo' above '88.'. The second system begins with 'Ped.' and a 'p' dynamic. The third system starts with 'mf'. The fourth system concludes with a repeat sign and two endings labeled '1.' and '2.'. The notation is complex, featuring multiple staves for both hands and a basso continuo line, with various dynamics, articulations, and performance instructions like 'Ped.' throughout.

Secondo.



Primo.

Secondo.

f

p

f

Ped.

p

p

f

Ped.

f

Ped.

Ped.

mf

fz

f

mf

Ped.

f

mf

f

mf

f

Ped.

f

f

ff

ff

Ped.

Primo.

Piano sheet music for the Primo part, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of six measures, ending with measure 7. Measure 1 starts with a forte dynamic (f) and includes fingerings (3, 2) over a series of eighth-note chords. Measures 2-6 continue with eighth-note chords and various dynamics (f, p, s). Measure 7 concludes with a forte dynamic (f).

Piano sheet music for the Primo part, continuing from measure 8 to 14. The notation remains consistent with two staves and eighth-note chords. Measure 8 begins with a forte dynamic (f) and includes a pedal marking (Ped.). Measures 9-13 show a repeating pattern of eighth-note chords with dynamics (f, p, s) and pedal markings (Ped., *). Measure 14 concludes with a forte dynamic (f).

Piano sheet music for the Primo part, continuing from measure 15 to 21. The music is divided into two sections: section 1 (measures 15-18) and section 2 (measures 19-21). Both sections feature eighth-note chords and dynamics (f, mf, s, p, f). Pedal markings (Ped., *) are present in measures 15, 17, and 19. Measures 19 and 20 include dynamic markings (mf, s, p, f) above the staves.

Piano sheet music for the Primo part, continuing from measure 22 to 28. The notation consists of two staves with eighth-note chords. Measures 22-25 show a repeating pattern of eighth-note chords with dynamics (f, s, f). Measures 26-28 conclude with eighth-note chords and dynamics (f, s, f).

Piano sheet music for the Primo part, continuing from measure 29 to 35. The music is divided into two sections: section 1 (measures 29-32) and section 2 (measures 33-35). Both sections feature eighth-note chords and dynamics (f, s, f). Measures 33-34 include dynamic markings (f, ff, ff) above the staves. The section ends with a forte dynamic (ff) in measure 35.

* STUDY XIV. *

Theme and Variation.
Choral in Four Part Harmony. (Greenville.)

THEME.

Slow.

Jean Jacques Rousseau, 1712-1778.

The musical score consists of three staves. The top staff is for the right hand on the piano, featuring a treble clef, a key signature of one flat, and a common time. It contains measures 1 through 5, each consisting of a quarter note followed by a eighth note. Measures 1 and 5 have a circled '(A)' above them. The middle staff is for the left hand on the piano, featuring a bass clef, a key signature of one flat, and a common time. It contains measures 1 through 5, each consisting of a quarter note followed by a eighth note. The bottom staff is for the organ pedal, featuring a bass clef and a common time. It contains measures 1 through 5, each consisting of a quarter note followed by a eighth note. The word 'Pedal.' is written above the first measure of the pedal staff.

At A the pedal is used to sustain the quarter note F for both the right and left hands; if used otherwise the harmony will sound incomplete.

If the tempo were taken fast the following pedaling could be used for the first two quarters of the first measure. Instead of the one noted, as the passing notes, G for the soprano, and B-flat for the tenor, would be of such short duration as to make the dissonance scarcely perceptible; in slow time, it is, however, inadmissible.

Example.

A single staff for the organ pedal, featuring a bass clef and a common time. It shows a sustained quarter note F, indicated by a vertical bar line and a horizontal bar extending from its stem. The word 'Pedal.' is written above the staff.

Most players for want of requisite knowledge of harmony would indulge in the faulty pedaling, overlooking the G and B flat foreign to the triad F, A, C, as in Example I., producing the effect as if written according to Example II., which is scarcely less harsh than the striking of all the notes written together, as in Example III.

The image shows three examples of piano pedaling notation:

- Example I.** Shows a bass note followed by a series of eighth-note chords (F major) with a pedal line underneath.
- Example II.** Shows the same bass note followed by the same eighth-note chords, but with a different pedaling pattern that includes notes from the G and B flat chords.
- Example III.** Shows the bass note followed by the same eighth-note chords, but with a pedaling pattern that includes notes from the G and B flat chords, resulting in a harsh sound.

STUDY XV.

VARIATION.

The image shows three staves of musical notation for Study XV, Variation:

- Staff 1:** Treble clef, common time. It consists of three measures of sixteenth-note patterns. Pedal markings are present at the beginning of each measure.
- Staff 2:** Bass clef, common time. It consists of three measures of sixteenth-note patterns. Pedal markings are present at the beginning of each measure.
- Staff 3:** Treble clef, common time. It consists of three measures of sixteenth-note patterns. Pedal markings are present at the beginning of each measure.

* STUDY XVI. *

Theme and Variation.
Choral in Four Part Harmony. (Adeste Fideles, Portuguese Hymn.)

THEME.

Slow.

Anonymous.

* STUDY XVII. *

VARIATION.

Slow.

Musical score for Kunkel's Pedal Method, page 41, system 1. The score consists of two staves. The top staff is for the treble clef part, and the bottom staff is for the bass clef part. The key signature is A major (no sharps or flats). The time signature is common time. The score includes various musical markings such as grace notes, slurs, and dynamic markings like *mf*. The bass staff features a continuous bass line with sustained notes and harmonic changes indicated by Roman numerals (I, II, III, IV, V) above the notes. The bass staff also includes a 'Pedal.' instruction at the beginning.

Musical score for Kunkel's Pedal Method, page 41, system 2. This system continues the two-staff format. The top staff shows a continuation of the treble clef part, while the bottom staff continues the bass clef part. The bass staff maintains its harmonic progression with Roman numerals I through V. The 'Pedal.' instruction remains present at the start of the bass staff.

Musical score for Kunkel's Pedal Method, page 41, system 3. The two-staff format continues. The top staff shows the treble clef part, and the bottom staff shows the bass clef part. The bass staff's harmonic progression is marked with Roman numerals I through V. The 'Pedal.' instruction is still present at the start of the bass staff.

Musical score for Kunkel's Pedal Method, page 41, system 4. The two-staff format continues. The top staff shows the treble clef part, and the bottom staff shows the bass clef part. The bass staff's harmonic progression is marked with Roman numerals I through V. The 'Pedal.' instruction is present at the start of the bass staff.

BUTTERFLIES.
SCHMETTERLINGE.

Notes marked with an arrow (\searrow) must be struck from the wrist.

Allegro moderato. $\text{♩} = 108$ to $= 144$.

Carl Sidus, Op. 501.

1. *leggiero.*

FINE.

Ped.

cres.

dimin.

8.....

Repeat from beginning to Fine.

WOODLAND WHISPERS.

WALD GEFLÜSSTER.

Allegretto. ♩ = 60 to ♩ = 88.

2. *p*

ff

ff *dimin.*

ff

ff

ff

THE MERRY HUNTERS.
DIE LUSTIGEN JÄGER.

Allegro. ♩ = 80 to ♩ = 120.

simili.

3

Ped. *

1. 2. 3. 4. 5.

Ped. * 1. 2. 3. 4. 5. 1. 2. 3. 4. 5. 1. 2. 3. 4. 5.

Ped. * 1. 2. 3. 4. 5. 1. 2. 3. 4. 5. 1. 2. 3. 4. 5.

Ped. * 1. 2. 3. 4. 5. 1. 2. 3. 4. 5. 1. 2. 3. 4. 5.

crescendo.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

a tempo.

Ped. * Ped. * Ped. * Ped. * Ped. *

1. 2. 1. 2. 3. 4. 5. 1. 2. 3. 4. 5. 1. 2. 3. 4. 5.

Ped. * Ped. * Ped. * Ped. * Ped. *

1511 - 12

THE LOST CHILD.
DAS VERLORENE KIND.

5

Andante. ♩ = 144 to ♩ = 80.
espressivo.

4. *p sostenuto.*

FINE.

1511 - 12

Repeat from beginning to Fine.

CHILDREN AT PLAY.
SPIELENDE KINDER.

Allegretto. $\text{♩} = 144$, *to* $\text{♩} = 80$.

5. *scherzando,*

cres.

f

a tempo,

cres.

cres.

f

THE MERRY MILLER.

DER LUSTIGE MULLER.



LISTEN THE GUITAR.

HÖRE DIE GITARE.

1511-12

Repeat from beginning to Fine.

LILY OF THE VALLEY.
MAIGLÖCKCHEN

Allegro. $\text{♩} = 120$ to $\text{♩} = 114.$

3.

Fine.
Ped. ♫

simili.

Ped. ♫

Repeat from beginning to Fine.

SLIDING ALONG.
AUF DER SCHLEIFBAHN.

Allegro moderato. $\text{♩} = 108$ to $\text{♩} = 144$.

9.

Fine.

p $\ddot{\circ}$

Ped. $\ddot{\circ}$ Ped. $\ddot{\circ}$ Ped. $\ddot{\circ}$

rit.

1511 - 12

Repeat from beginning to Fine.

MIRTH AND FROLICK.

11

FRÖHLICH UND LUSTIG.

Allegro. ♩ = 88 to ♩ = 120.

A musical score for piano, page 10. The top staff shows a melodic line with grace notes and dynamic markings like 'p' and 'leggiero'. The bottom staff shows harmonic bass notes. Fingerings are indicated above the top staff.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 begins with a dynamic of $\frac{3}{4}$ time. The right hand plays a series of eighth-note chords, with fingerings 3, 2, 1 over three measures. The left hand provides harmonic support with sustained notes and eighth-note chords. Measure 12 starts with a dynamic of $\frac{2}{4}$ time. The right hand continues its eighth-note pattern, while the left hand provides harmonic support. Measures 11 and 12 conclude with a forte dynamic, indicated by a large 'f' and a crescendo line.

1511 - 12

Repeat from beginning to Fine.

BOLD RESOLUTION.

KÜHNER ENTSCHEIDUNG.

11. Allegro vivace. $\text{♩} = 100$ to $\text{♩} = 138$

p *risoluto*

cres.

This page contains five staves of musical notation. The top staff is for the piano, showing bass and treble clefs with various dynamics and performance instructions like 'risoluto'. The subsequent staves are for the orchestra, featuring multiple violins, violas, cellos, and double basses. Each staff includes dynamic markings such as *p*, *f*, and *cres.*, and includes fingering numbers above the notes. Measure 138 begins with a forte dynamic, followed by a piano dynamic, and then a crescendo. Measures 139 through 145 show a continuous pattern of eighth-note chords and sixteenth-note figures, with dynamics fluctuating between forte and piano levels.

CITY NOTES.

E. R. Kroeger gave his second monthly piano-forte recital on the 8th ult., at the chapel of the Church of the Messiah, to an enlarged attendance. Mr. Kroeger's programmes are interesting and of a high order and deserving of success. The next concert takes place on the 19th inst.

The two concerts given by the Chicago Orchestra under the direction of Theodore Thomas were prominent events of the season, but were discouragingly attended.

Miss Agnes Gray, the popular violinist, rendered "Mazourka," by Zarzycki, at the recent musicale given by Mrs. F. W. Humphrey at home, on Lindell Boulevard, and delighted all present by her playing.

The Morning Choral Society, under the direction of E. R. Kroeger, will give a concert on the 6th inst. On the third Sunday in February, at the Church of the Messiah, the chorus choir will render two works of Gounod under the direction of Mr. Kroeger, who will also play an organ selection, "Chant of the Cherub."

ORGAN VOLUNTARIES.

Who ever stops church long enough, asks the question *Musical Standard*, to hear the end of the organ, will say—“Yes;—but it is a poor sound; this is thus only half heard, even when it is played at all.” It seems a pity that so many capable organists should, Sunday after Sunday, play so much excellent music to empty pews, or waste their sweet-sounding on the desert air of a church which people are visiting with as much haste as a decent under-dog. A voluntary, however, which is well composed, and different, can not be heard to advantage by a crowd of people on the move, and who, if not engaged on whispered nothings, are habit so accustomed to hearing the organ going when they are leaving the church, that it is hard to get them to think that it is to take any notice of what the organist is saying. It would be much better in every way, much more respectful to the composer (not to mention the interpreter), if the congregation were to sit till the voluntary is over, regarding it as an integral part of the service, which it visually is, and which it really is, among the greater parts of the service, when the organ has an eye to the durance things. It would be a vast improvement on the

represent state of things—more seemly, more reverent, more profitable? If it were "seemly," more reverent at the volume, and a silent exit would not be necessary, there was an opportunity for "the organist," which is but too often a mere cover for conversation on bonnets, dresses, and subjects which otherwise edifying no doubt are not in any sense of the word "seemly." The organist, however, is not always in high places, and "sets the fashion" in other respects, as he fashions also in this respect, and teacheth thoughts to people that some of the finest music ever composed is better than their taste, that they ought to be used in every congregation, and that which pleases them will feel thankful if it did not cover up their chaperon? Those whom the cap fits may wear it, but it does not fit every congregation, nor does it at all times fit every organist, or every organ. An organ may be known now, but there may be one of two people in the congregation who can understand good music, who appreciate his efforts to render that music, and who are willing to pay a good price for the same, as provided for the organist. A organist may be maintained met recently with an encouraging prospect; but volunteers are not thrown away upon you, and that money is not always cast before the organ, and again cast aside. I have not been without three months ago, that said organist played his Toccata in D minor, and to his astonishment played it through.

and that the church, though nearly empty, was occupied by who he had found there. On reaching the door he found a small number of people in the congregation awaiting for him—a member, by the way, whom the organist had not suspected of having any store of musical knowledge. "Excuse me, Mr. Bishop," said the organist, "but I have not completed the piece you gave me. Please let me have it again, telling him what the piece was, I thought so," said the hearer: "I am very fond Bach's music, and I should be glad if you would play it again." "I am sorry, Mr. Bishop," said the organist at any body else knew or cared 'what he played, "but I should be greatly obliged to you if you would give me some more time to finish the piece." The organist, however, had never been in this situation before.

man's pews every Sunday a list of the volunteers for the day, and this appreciative hearer, and many others of his family who are present, invariably calls out on the organist to play a solo, and often stay long enough to say a complimentary word to the organist as he leaves the church. This is encouragement of a sensible sort; and that organist assumes us at all this young experience, he has succeeded in getting us to sing hymns. A famous young singing student for the minister's preaching told them to look to the dullest face in the congregation and teach to that one. We advise organists to find a more congenial situation, where the congregation is more interested and plays for fun. If church people are so dull and dense as not to care to listen to a good voluntary, or so hurried that they will not give five minutes for that purpose, the organist may need to feel pretty sure that something is present which is able to interest grown-ups. He must be dethroned into whose mind the good thoughts uttered by a player are sure to enter. But it is, all the same, difficult thing to reflect upon, that the hundreds of thousands of church-goers scarcely one in ten thousand either knows or cares two straws about an organ voluntary.

The Intendant of the Munich Opera House has announced the announcement of an operatic prize competition, in which all German and Austrian composers can take part. The prize is to be \$1,500. Among the judges are Hans Richter, Levi, Perfall, Schuch and Höchberg. MSS. must be in hand by Nov. 1, 1904, and the decision is to be announced in 1895. Operas already performed or printed are excluded. A successful opera is to have its first performance in Munich.

MAJOR AND MINOR

John Philip Sousa and his superb concert band filled an engagement at the Academy of Music, Brooklyn, in January, with gratifying success. One of the most taking numbers was the "Alpine Storm," by Charles Kunkel.

Anton Rubinstein, who lately gave three piano recitals in Berlin, has gone to his home in Russia, but, before leaving Germany, he promised to produce his most important symphonic work, the "Dramatic Symphony," which will be given with the Berlin Philharmonic Society at its ninth concert of the season on March 5, under Rubinstein's direction.

A death mask of Richard Wagner, hitherto quite unknown to the public, has been added to the noted Wagner Museum of Herr Nicolaus Oesterlein, in Vienna. Herr Oesterlein secured it last autumn during a visit to Venice, the scene of Wagner's last days. The mask was made by Augusto Benvenuti, one of the most prominent sculptors of Venice, on February 13, 1883.

Robert Franz, the celebrated German song-writer, lately deceased, conscientiously worked out all his songs with this as his motto: "Every true lyric poem holds latent within itself its own music." He did not mean musical notes to the words, but he meant that the words themselves, he says he, "but little derive from the subject." A commentator adds: "This idea of poem containing within itself, secreted, its own musical beauty; the poem may be said to have musical affinities, and to dwell in the midst of a possible

"just as a man dwelt in a sphere of air, which he performed by his own effort, and in whose spirit." If this be so, may we not also conceive of a landscape containing within itself its possible melody, peculiar to itself? If there be any case here in this use of scenic terms in music, it must lie here: namely, that the musical genius finds in them, if I were so bold as to say, the material, so that they might obtain, even with the holy apostle St. Paul, and with the same humble awe: "The invisible things of Him are clearly seen, being perceived through the things that are made."

Beethoven, was it admissable, was the king of musicians; he was no theorizer, he had no hobbies of his own to work at, but he had a desire to help others, and he should expect from that a laurels but in reading his life we will find that he did not get his music direct from the clouds, nor did he start in evolution from his own inner consciousness. Independence and originality were not his strong points, he opened his mind wide and looked deeply and earnestly into the world in which a good Providence had placed him. The world of nature, of history, of poetry and all literature, and of religion, which gave him a constant source of inspiration. We read that he took daily walks into the country, taking his sketch book with him, and noting therein melodies as they floated upon him. We find again, that he was fond of reading Shakespeare, "Twelfth Night," was moved to write a Suite Op. No. 12. The early career of Napoleon inspired him to write the Symphonie Eroica. The Church, too, was to him a real part of this world, though, like art, of soundless worth, touching only the heart, every point, but reaching out into eternity and heaven; and his latter days he entered with enthusiasm and devotion into the task of setting to music the entire text of the Church's highest service, and the Mass was the grand Mass in C minor.

Three symphonic pieces written by Edvard Grieg, or Bjørnson's "Sigurd Jorsalfar," have been brought out with great success. They were played at the first concert of the winter season of the Copenhagen Philharmonic Society.

"*L'Art Musical*" states that a manuscript of Mozart's has recently been sold for £110. It contains the six sonatas which Mozart composed at the age of 18, during his second visit to Paris. This manuscript was shown at the Vienna Exhibition in 1892.

BE CAREFUL.

Be careful of your manners; they indicate your breeding.

Be careful of your thoughts, for they form your life.
Be careful of your actions, for they reveal your character.

Be careful of your associates; you are judged by
company you keep.

Be careful of your family and your friends; they are the best gifts the Almighty can give you.

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MILITARY INSTRUCTION IN SCHOOLS.

AN OPEN LETTER BY THE PRESIDENT BARBAROSSA.

You will be interested to receive suggestion that military instruction and drill be used in all schools for boys. It is good in every aspect of it—good for the body, good for the mind, good for the soul. The physical exercise, the needed carriage of the body in an acquisition and a delight. Arms and legs are discipline, and the body is strengthened by the constant exercise being taught to them in repose. The chin is too nothingness with the chest, and the eyes direct the soul to the object in view. The head is straightened, the shoulders relaxed, the back straightened, and the quick taught to stand, the willful to have no will, and the weak to have no weakness. The body is strengthened, there are conditions where debilitate is indispensable; the power and beauty there is in the body is the result of the exercise. Our young sportsmen have their high school, attention in most of the colleges and high schools, but in the army there is no school for the young men, and they are undisciplined. None of these exercises or sports is, however, a substitute for military drill, which is the only drill that we need for it. A good ornamental need not be erect or graceful; a good arm and plenty of wind meet his needs. The champion types of the world are erect, strong, and graceful. The man develops the whole man, head, chest, arms, and legs, proportionately; and so improve symmetry, and the body is the result of other forms of exercise. It teaches quickness of eye and ear, hand and foot; qualifies men to step and act in union;

teaches subordination; and, best of all, qualifies a man to serve his country. The flag now generally floats above the school house; and what is appropriate than that the boys should learn to love the flag, the country, and the nation? Their trade marks in their boot recitations, I am sure. If rightly used it would be a great addition to the school system, and add to their pride, and promote school pride. In the Centennial parade in New York, in April, 1890, the best marching band was that of the 10th Cavalry, and the best drum corps was that of the company front was better than that of the regulars or of the national guard.

If all the school boys of the North had, from 1860 on, been instructed in the schools of the soldier, the cost of our war would have been saved in organizing the army in 1861. Volunteers were not trained in the schools, but the soldiers were trained in the American adaptability and quickness, and our adversary only a little better prepared. It will not be safe to say that the school boys of the South did not know that the war has greatly quickened, and the arms of precision now in use.

Under our system we will never have a large standing army, and our strength and safety are in a general militia, and the schools are the best training ground for the people. What the man and citizen ought to know in order to the full discharge of his duty to his country, and to the welfare of the State, will go so much aid to enlarge our State militia and give it efficiency and character, as the plan proposed. The military

taste and training included in the school will carry our best young men into the military organizations, and make those organized, and the discipline of the schools will produce healthy and competent defenders of the national honor.—BENJAMIN BARBAROSSA.

In connection we beg to call attention to the Western Military Academy at Upper Alton, Illinois, one of the best and most complete military schools in the country, well equipped, and recommended by both State and General Government.

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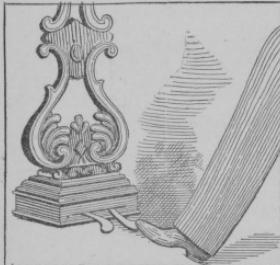
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